

Real to Reel

Newsletter of Oral History Tasmania Inc.
(formerly the Tasmanian Branch of the Oral History Association of Australia)
ISSN 1039 – 0707



No. 77 August 2016

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NEWS FROM THE EXECUTIVE – Jill Cassidy

Seminar 18 September

A reminder that the seminar held jointly with the Launceston Historical Society will be held on Sunday 18 September at the Queen Victoria Museum at Inveresk, Launceston. The speakers will be:

Brad Williams, *Archaeological dig at Launceston College/Gaol*
Jill Cassidy, *Oral History: What's all the fuss about?*
Margaretta Pos, *My journey with colonial pioneer Elizabeth Fenton.*

Full program details and the registration form are on pages 9–10.

Annual General Meeting

As usual, our Annual General Meeting will be held during the seminar lunch break. Nominations for the committee can be posted in advance or will be accepted on the day.

Committee changes

I am sorry to say that Elaine Crisp has resigned from the committee due to pressure of work. As you will see from the next item, she was an active member even when work commitments prevented her from attending meetings and her contributions will be missed. We are now on the hunt for a replacement. Please contact me if you would like to volunteer.

Terry Fritsche has also recently resigned from her position as Minutes Secretary after many years and I thank her for her work. Fortunately she has remained on the committee so we still have the benefit of her experience. We are very grateful that Alison Johnston has agreed to take over the role.

Real to Reel online

We are in the process of uploading past issues of *Real to Reel* onto the website. At present you can see all issues from 2009 to April 2015; to be fair to members they are uploaded only after twelve months have passed. Elaine Crisp has recently re-formatted another four years' worth (2005–2008), converting them from A5 format to A4. All earlier issues are available only in print form and we are about to have them scanned, so that eventually all can be uploaded.

Fostex recorder

After many years of service the Fostex digital recorder needed some repair work and was unavailable for hire for several weeks. I am pleased to say that it is now working perfectly and can once again be

booked. With new headphones and updated instructions it provides a very cost-effective way to do high quality recordings. See page 11 for further details.

Workshop

Another enjoyable workshop was held at the Queen Victoria Museum and Art Gallery in May, with a particularly varied group of participants. This is the sixth workshop I have conducted in twelve months; it is clear that there is still a great deal of interest in oral history.

Voice Recognition Software

Suzanne Mulligan from Oral History Queensland has pointed to an interesting review of Voice Recognition Software (VRS) written about by the Audio Transcription Centre in the USA. As oral historians we are always hopeful that VRS will make transcribing our interviews much easier, but so far it has proved to have limitations. A detailed look at various options has concluded that an experienced transcriber is better than even the best software. For the Centre's article, which includes the link to the original review, go to:

<http://hosted.verticalresponse.com/170039/36f765a491/494793/8004804f24/>

Do you have a project to tell us about?

We are always looking for items for the newsletter, anything from a few sentences to a lengthy article. All members are interested in knowing what is going on in the state, and you may make some good contacts through responses to the article.

THE STRUGGLE AGAINST APARTHEID

Barry York from the Museum of Australian Democracy has written his last blog post (Memories of the struggle against apartheid) as a member of staff at the Museum of Australian Democracy at Old Parliament House: <http://moadoph.gov.au/blog/when-the-impossible-becomes-the-inevitable-my-memory-of-the-struggle-against-apartheid/>

He has written: 'I am now officially retired. I'll be 65 next week. I had a great ten years at the museum, mainly with the Oral History Program. My work in the field of oral history began in earnest in 1984, more than 30 years ago, and I intend to continue with it in retirement. By all means add a comment to the blog post at the museum's site': <http://moadoph.gov.au/blog/>

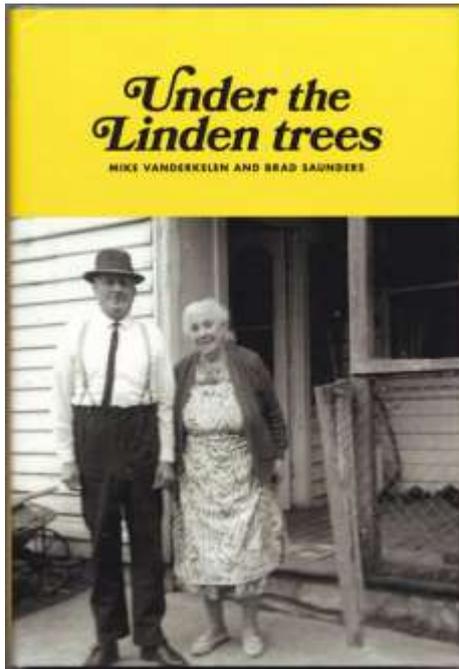
UNDER THE LINDEN TREES

Mike Vanderkelen

In the mid-1940s Thomas and Isabelle Hall purchased a small dairy farm near Scottsdale. By that time most of their eight children were making lives of their own. But the Hall farm, The Lindens, remained very much a family home which their children and grandchildren would visit from the nearby district, elsewhere in Tasmania or interstate.

The stories of that farm, about Tom and 'Belle' Hall and their descendants, are captured in a recently-published book, *Under the Linden trees*. The book is a memoir of a Scottsdale family and farm life from the mid-1940s to 1970.

Co-author Brad Saunders, of Kindred on the north-west coast, says: 'My cousin Mike Vanderkelen and I wanted to record the memories our many cousins had of the time they spent at The Lindens and how they remembered their grandparents and the lifestyle on a small farm between the late 1940s and 1970.



Some cousins were happy to write and for us to edit their words, while others needed some coaxing in an interview.’

Brad and Mike drew on their experience as former journalists, in some cases editing handwritten stories provided by contributors and in others conducting interviews, either face-to-face, by telephone or by email. As well as accessing the National Library’s Trove online newspaper files, their own scrapbooks and archives of the period were invaluable.

‘We encouraged people to tell us about their time at the Lindens because even if they thought they had little to contribute, their memories of that era highlight how much society has changed in what to many seems like a short period of time.’

Cousin Greg Pullen, also a former journalist, was a major contributor of black and white photos many of which he had taken as a youngster in the 1960s with his own Instamatic camera. ‘Photos even if of average quality do help tell stories.’

Mike sourced wildlife images from Government departments or public domain images.

Born in 1886 into the Barker family at St Andrews Inn, Cleveland, Isabelle married Tom Hall in Launceston in 1914. Compassionate and self-sufficient are just two words to describe a farmer’s wife who could bake, preserve, milk cows and nurse small and premature farm animals by the kitchen fire. She was as confident wielding a ‘snake stick’ in the back paddock as she was a rolling pin at her old pine table.

Five years her junior, Tom Hall had a taste for spirituous and fermented beverages, ‘baccy’ and, in no special order, an eye for dogs, horses and ladies. Perhaps it was because of a stroke that saw him unable to work for a lengthy period, that on his recovery he was more passionate about his harness horses than his farming.

Apart from disliking over-regulation – some might say any regulation – Tom pounced on any form of advantage, financial or otherwise. The one-time Tasmanian Egg Board ruled a farm could have 19 chooks free of tax, while additional hens were the subject of a levy. Asked by the local constable to deny that there were about 120 chickens in The Lindens farmyard, a poker-faced Tom replied he had ‘only 19 chooks and 101 roosters’.

Many things have changed in the 45 years between 1970 and when this book was written; transport, farm life, entertainment, communications, land use, pastimes and mechanisation provide the backdrop for the memories, images and anecdotes in the book.

At \$35 plus postage and handling, the hard-cover book is self-published by its authors. Its 168 pages include a little family history to put its stories and photos in context. For more information or to purchase a copy of *Under the Linden trees* telephone Brad Saunders on 0427 651677 or (03) 6428 2371, or email bradleyhsaunders@hotmail.com

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REEL OR REAL? WRITING THE HISTORY OF THE LAUNCESTON FILM SOCIETY

Dr Thomas Gunn

I should start by explaining how I came to be writing the Launceston Film Society's history entitled *Reel to Disc*. I have been a member of the society for some eight years or so and as a project I therefore had an interest in it. I was approached by the committee to see if a book was feasible, mainly from the point of what material was available rather than a market for the finished product. The committee agreed to pay me to do a two-hour preliminary investigation into what was available and a decision was subsequently made to proceed.

The traditional starting point is a gathering up of 'hard' resources; this usually means written records, secondary references, newspaper reports and so on. This was not as easy as it would seem as the society's committee had no idea how old they were. My golden rule in researching is always position the subject in time and space, so in this instance that was achieved through that wonderful gift to researchers: Trove. But Trove has both positive and negative associations. In this case others started sending me information on the Launceston Film Society they had gleaned from Trove. They thought they were being helpful, in fact they had the wrong society. The Launceston Film Society had a predecessor with the same name but subsequent research showed there was no connection.

As the project gained momentum I was made aware that a gentleman by the name of John Turner based in Melbourne was writing a history of the film society movement right across Australia. To this end he apparently has a garage full of filing cabinets, each full of manila folders relating to the various societies. The impression I gained was that in fact he has too much information and as a result no proper focus for his project. It is a common mistake and I doubt his work will ever be finished. Turner becomes important later in our story.

So the question had been reached: just what was the Launceston Film Society history to be? Was it to simply be a glorified list of films that the society had shown over the years? Was it to be a list of those people who had been involved? Or was it to be a chronicling of the catastrophes and near-catastrophes the society had been through? My belief was simple. Start at the beginning and work chronologically through the material and allow the stories to emerge.

A simple plan but where to start? Early on it was discovered that someone in the past had lodged the society's first minute book with the local studies section of the library. That at least established the genesis of the society, a matter much subject to speculation. The minutes showed that the first meeting of the Launceston Film Society was held on 8 August 1958 but they also hinted that there had been some sort of predecessor. Despite stating that it was the inaugural meeting the minutes recorded that a financial balance of 6/10 (69 cents) was being carried forward from the previous year. It is also worth noting that from a research point of view the date brought us beyond the scope of the National Library's Trove.

Writing the first ten years of the society's history was relatively easy using the traditional sources of the minute book and the newspaper references made in it. I was also able to learn just who had been involved in setting the society up, including the first secretary, Leslie Wardlaw, whom I knew and who was still alive. I then discovered I knew a second of the early secretaries, Ross Southernwood, and I knew where to find him. Between the two they were able to add little bits to the overall story, humanising the written record. Leslie told me that the first treasurer, a Launceston character by the name of Major Kerslake – Major being his Christian name not a rank – had worked in the TAA (Trans Australian Airlines) freight department.

Ross told me the story of the society screening a Polish film called *The Night Train*. Launceston, as you would be aware, has a large Polish population and many of them decided to turn up to see the film. There was a major problem with this, however. The society were showing the film as part of a film

festival, being held in the old Tatler cinema in St John Street. They could only use the Tatler on a Sunday and in those days, the mid-1960s, had to get council permission to do so. Permission was given on the condition that the screenings were for members only. Door sales were expressly forbidden. In the end the society allowed the Polish in for free.

Leslie Wardlaw also told me a little about the society's first President, Dr Harry Holden, and his wife Dulcie. They were both doctors working at the Peter McCallum Clinic here in Launceston, now known as the Holman clinic. Leslie told me that the pair had an interest in films because part of their role at the clinic was to tour the state showing documentaries on the evils of smoking and its link to cancer.

As I mentioned, Leslie also told me that Major Kerslake worked in the freight department of Trans Australian Airlines. TAA was based in the old Findlay's Building on the corner of Brisbane and George Streets. The film society used a large room on the second floor of the same building and the members accessed it via the stairs which were in the freight department. She believed that this may have resulted in Major's interest. Of course the films shown were also being air-freighted into the state, so there may have been a double connection there.

By this stage I had been contacted by John Turner who asked that when I had written the history I forward it to him for his files, something I declined to do given that the film society were paying me, not him. He did tell me though that he had interviewed a number of people involved in the Launceston Film Society and that the tapes were held by the National Film and Sound Archive (NFSA) in Canberra. A quick search of their catalogue on line told me that there were five relevant to the Launceston Film Society.

Before telling you about the tapes, probably of more interest given this is an oral history group, there is a funny story about getting the tapes here. I emailed the NFSA in Canberra to find out what I needed to do to hear them. Could they be brought to Tasmania, was my question. I was advised that the tapes would be copied to disc and the copies sent down for two weeks. Where could I hear them? Well, the agent for the NFSA in Tasmania is the State Library. If there is a branch of that in Launceston then the copies could come here. This was all so simple, but not if you know Tasmania.

After waiting the advised time I contacted the Launceston library to find the copies had not turned up. I again contacted Canberra to be told the copies had been sent to Hobart a week before. I was advised to ring Hobart and take it from there. So I did. Yes, a woman advised me, the copies were in Hobart and when would I be in to listen to them as they were only here for a limited time. They could not hold them indefinitely. Can I have them sent to Launceston, I asked? No, you cannot. Why not? Because they have to remain with the State Library. But is not Launceston a part of the State Library? Well yes, but that's not how it works.

So I rang Canberra. I explained where we were at and that having to go to Hobart in the time frame allowed was going to be difficult, especially as I had no idea what was on the tapes, how much material they contained, how long it would take me to get through them, and so on. I was calmly advised that the problem would be resolved.

An hour or so later the phone rang and I was told that it was all sorted out, that it had been explained to the woman in Hobart that as far as the NFSA were concerned a state library was a state library and that included all its branches. When told that was not how it was seen in Hobart they were told that the recordings belonged to the NFSA and that they would determine how they were dealt with, not the State Library. A day later and I received a phone call advising the copies were in Launceston and when would I like to come in and use them?

There were five recordings in all. Four were of long-serving committee members: Barbara Murphy, a former secretary, and Tim Thorne, Stan Gottschalk and Rodney O'Keefe, all former presidents. The fifth interview was of Michael Keane who had been involved in the society in the 1960s. To be blunt, the interviews were poor. To start with they were undated, no location was given and they were full of

unexplained references such as, ‘Well, Bill thought this,’ or ‘Mary did that’. No explanation as to who Bill or Mary were. They also lacked the sort of questioning I had hoped for, questions whose answers would give an insight into how the society had worked and why particular decisions were made. At one stage a second interviewee arrived and the tape degenerates into a social discussion full of pleasantries but of little use to me.

The interviews basically covered two periods of time, the 1970s and the 1990s. The 1970s were a highly problematic time for the society as it faced challenges, not the least being the introduction of coloured television. There was an alarming drop in membership numbers. While the interviews discussed this drop in numbers, and the fact that the museum theatre was cold in winter and that the heater was noisy, there was little in the way of ‘why’ it was going badly, and ‘what’ was being done to address it.

That aside, the interviews were good for a few anecdotes that – again – humanise the story. Michael Keane recounted how at the first screening at the Museum the projector broke down. There was a full house to see the new venue in action, so Michael had to find a phone box – no mobile phones then – and ring a few people in an attempt to find a replacement. One was eventually located at what was then Oakburn College in Elphin Road and a car despatched to get it. The show went on.

Tim Thorne told the story that in 1976 the society showed a German film billed as ‘a musical comedy’ called *A Glass of Water*. It was, from all accounts, a dull and boring affair. A number of members walked out but others were forced to stay, including the projectionist. Instead of watching the film he decided to make himself a cup of coffee and have a chat to some of the members who had decided to leave. When he eventually returned to the projector it was to find that the take-up reel was faulty and there were now hundreds of feet of film lying serpent-like on the floor, all needing to be rewound by hand.

At about the time I was making notes from the recordings, a second minute book turned up that covered the 1990s. I now had as resources the first minute book covering the late 1950s and the 1960s, the recordings covering the 1970s, the society’s newsletter *Newsreel* that covered much of the 1980s, and the 1990s minute book. Minutes from 2000 onwards were in the hands of the current committee. It was all good, all easy, or so I thought.

Having used these resources to write the bulk of the history, the two missing minute books that filled the gap between the first and the 1990s turned up. At first this was good as the 1970s minutes filled in gaps, helped date notes and anecdotes taken from the recordings and gave events dates, despite them being a poor set of minutes that reflected a fairly casual committee. The same went for the 1980s. The minutes provided background for a lot of material contained in the newsletter. The 1980s minutes, however, threw up the biggest ethical question I was to face.

Before I talk of this you need a bit more background. In the 1970s a lecturer called Jon Bronston arrived at the then College of Advanced Education at Newnham. He was heavily involved in the College Film Society and because of that he was invited to attend a meeting with the ailing Launceston Film Society, at that stage down to just 17 members. Tim Thorne, the LFS’s then-President, had used his creative flair to write in his 1979 annual report that: ‘The size of our membership, and also the average attendance size of our audiences, remained small, but at least did not significantly decline.’

Bronston was added to the committee, then became president and instituted an inquiry into the problems the LFS faced and to find solutions. Members of the committee were allotted tasks and in the end what we would now call a ‘white paper’ was produced. Its major points were:

- membership needed to increase to 60;
- membership should be full only, no student or unemployed rates;
- membership should be easier to purchase (they eventually used the Mary Fisher Bookshop);
- the Arts Council be approached regarding a grant;

- the committee roles were to be redefined and divided up – the secretary position to be split into two, one correspondence and the other minutes.

It needs to be made clear that while others, especially the Gottschalks, did a lot of the work it was Bronston who drove it. Tim Thorne later described Bronston as ‘particularly energetic’. Bronston became President at the Annual General Meeting in February 1982. They had 30 members and in October that year a bank balance of \$71.60 but accounts owed totalling \$107. At the end of 1983 they had 190 members and a bank balance of \$1500, and 12 months after that it stood at over \$5000. The most significant decision had been to show screenings at the City Twin cinema complex as it was then called.

All of this is taken from the minutes, backed up by the Turner recordings of Stan Gottschalk and Tim Thorne. Being naturally inquisitive and deciding that Bronston was crucial to the story I wondered just where Jon Bronston now was. Inquiries amongst the longer-serving members suggested that he had moved to Hobart in the early 1980s and most people had lost contact. It was believed that he had been a member of the Hobart Film Society so perhaps they could help locate him.

I rang the Hobart Film Society secretary who told me that Jon Bronston was no longer a member but that he did occasionally turn up at the State Cinema. If the secretary saw him then he would be happy to pass on my contact details. It was some weeks later and I had almost finished the book, it was down to the printer’s proof stage, but I had heard nothing further on Bronston. Then one night I arrived home to a phone message from him, inviting me to call him back.

Great, I thought. The book was as good as done, all I needed to do was take the section that talked about Bronston, ask some questions, get the answers and perhaps pad the story out a bit more with a few good first-hand anecdotes from the man I considered had saved the society from oblivion. To go back to what I said before, all I got was a giant ethical question. The phone conversation went something like this.

‘So you as president decided to institute an investigation into the LFS and its viability and future’, a question based on the minute book which said that it was the president who brought it up.

Response: ‘No, I don’t think that was me. I think one of the committee might have suggested we look at it’.

Other questions based on the minutes were also refuted.

‘Then you met with Village Twin and sought to have screenings there.’

‘No, I don’t think I did that’.

The ethical question? What do you do when the written record states categorically one thing and the person involved states categorically the opposite? Barbara Murphy in her interview firmly stated that her first involvement with the society was in 1972 but the minutes show it was in fact March 1971. This is not a major drama and does not impact greatly on the LFS history. After all, memories fade and become confused. Bronston’s situation was however significantly different. I got off the phone confused. The book was almost ready to go. I had got a couple of good bits from Bronston but I had also been given a conflicting story.

The LFS minutes for 14 November 1983 clearly state that the President, Jon Bronston, was given permission to negotiate with City Twin Cinema to hold screenings there on the third Friday of each month. Bronston could not recall this. More importantly he stated that he did not believe that he had conducted the negotiations. The question arises: did negotiations continue after he had moved to Hobart? There is no further reference to meetings with Twin Cinemas in the minutes.

I ran the very real risk of the book coming out and having one of the key people say: ‘No, that is not how it happened’. So the ethical dilemma – oral versus written sources. Just how much weight do you give to each? It is probably a question that has no definitive answer.

Any of you who have ever sat on a committee and read a set of minutes has no doubt at some stage said to yourself, 'That's not quite how I remember it being said,' or 'No, that is not what was meant'. The written record, especially minutes – unless they are verbatim, and even then they miss the nuances, the looks, the emphasis – the written record is only one person's interpretation of what was said. There is no guarantee that a set of minutes is any more accurate than a person's memory.

There are problems with the written sources too. In September 1972, Peter Cundall – many of you might have heard of him – as secretary wrote to the Secretary of the Federation of Victorian Film Societies and stated the LFS was 'out of the doldrums'. He noted, 'People are turning away from television and are looking for more sophisticated means of enjoying themselves'. Mmm. In July 1974 Barbara Murphy, Cundall's successor as secretary, wrote to the Secretary of the Australian Council of Film Societies noting that the LFS continued to struggle for members and had only 60. Yet the LFS records book shows that for 1974 there were only 32 full members.

The written record is also a dangerous tool to trust.

What did I do? I chose to go with the written record. Why? Because if anything was queried I could say that was what was written, that I had supporting evidence for my version of the story. The power of the written word is immense.

Fast forward some months and we get to the book launch. It was, I must say, one of the more daunting tasks to attend it as the current committee had gone to great lengths to track down as many past committee members as possible and invited them. I would be faced by people I had quoted but never met.

My position was quite simple. I had used the recordings made twenty years earlier. I did not want their memories another twenty years later, as it would have been in some cases, although as it turned out they did have a few new stories that should have been recorded. What I was surprised about was that many of the stories told that night I had already heard, and with little variation. Their memories were still quite sharp. It throws into doubt those who question the oral as against the written account as being less accurate.

One final thought that we, as historians, should bear in mind. We now live in the digital age. At many meetings I attend the secretary takes the minutes on their laptop. These are then distributed via email to committee members. But where are the hard copies? There are no longer minute books to look at. Too many societies now find they actually have no written records for the past ten years; it's all been digitised and there is no central depository. This had become the case with the LFS but the experience of writing the book has made the committee aware of the problem. It's a problem we should all be aware of.

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HISTORY SEMINAR

Sunday 18 September 2016

Meeting room, Queen Victoria Museum and Art Gallery, Inveresk

10.00 **Registration**

10.30 **Brad Williams, *Archaeological dig at Launceston College / Gaol***

With recent plans for an expansion of the Launceston College Performing Arts building, the College commissioned Brad Williams of Praxis Environment to investigate the archaeological potential of the site which was originally the Launceston Gaol. Excavations revealed that the development site straddled the very earliest part of the gaol stemming from 1825. This talk will detail the archaeological project and give a sneak preview of the college's plans for embracing their heritage.

11.30 **Jill Cassidy, *Oral History: What's all the fuss about?***

Many years ago oral history was not seen as 'real' history and there are still some people who question its use. Despite this, over recent decades there has been an extraordinary mushrooming of oral history. What is there in oral history which has caused so many people to make such a fuss of its benefits and has led to an explosion of books, radio and television programs, museum exhibitions and more recently CDs and videos using oral history?

12.30 **Lunch and AGM**

1.30 **Margaretta Pos, *My journey with colonial pioneer Elizabeth Fenton***

Born in Ireland in 1804 into the Anglo-Irish gentry, Margaretta Pos' great-great-grandmother Elizabeth Fenton sailed for India in 1826 and died in Tasmania in 1876. She left a revealing chronicle of her life in her journals, the later ones, which have remained unpublished with her descendants. An intelligent and highly literate diarist, she faced tragedy, political intrigue and loss of faith, and all with a depressive illness that shadowed her life. Margaretta Pos approached Elizabeth's words as if conducting a series of interviews. Her book, *Mrs Fenton's Journey: India and Tasmania 1826 to 1876*, was published in 2014.

2.30 **Afternoon tea**

Cost \$25 Prior registration is essential for catering purposes.

Enquiries: Lana Wall 6391 1086; Catherine Pearce 6331 6828 after 6pm or
cath.pearce@bigpond.com

HISTORY SEMINAR REGISTRATION

Seminar presented jointly by
Oral History Tasmania
and the
Launceston Historical Society
on 18 September 2016

ABN 85886 045 388

For catering purposes registration must be received by **Wednesday 14 September**.
If you are paying electronically or an institution is paying your fee, please ensure that we receive a copy of this form.

Name:.....

Address:.....Postcode.....

Email:.....Phone:.....Mobile:.....

Dietary requirements:

\$25 paid by (see below): electronic payment (date)

cheque

money order

Receipts will be issued on 18 September.

Payment options

Electronic transfer: to Commonwealth Bank of Australia, Brisbane St, Launceston, Tas
BSB: 067 003. Account number: 2804 8638
Payment to "Launceston Historical Society Inc"
Please provide your surname and 'seminar' as a reference.
After making electronic payment, email form to reliprevost@bigpond.com or post to
The Treasurer, LHS, PO Box 1296, Launceston TAS 7250.

OR

Cheque or money order: made payable to: "**Launceston Historical Society**" and sent with
completed form to: The Treasurer, LHS PO Box 1296, Launceston TAS 7250.

Office use only Internet/Cheque/Money Order/Cash Receipt
No _____ Date _____

WEBSITES

Oral History Tasmania: www.oralhistorytas.org.au

Oral History Australia: www.oralhistoryaustralia.org.au

IOHA (International Oral History Association): www./ioha.fgv.br

EQUIPMENT HIRE

A **Fostex digital recorder** is available for hire to members. It comes with its own lapel microphones and *User Guidelines*.

Cost of hire: \$30 a week, plus transport costs if necessary. You will also be required to sign a form agreeing to pay to replace any part that is damaged or lost while you have the recorder, up to a maximum of \$250 for individuals or \$500 for groups or institutions.

To make a booking, contact Jill Cassidy on 0418 178 098 or email president@oralhistorytas.org.au

THE OBJECTIVES OF ORAL HISTORY TASMANIA

promote the practice and methods of oral history
educate in the use of oral history methods
encourage discussion of all problems in oral history
foster the preservation of oral history records
pursue common objectives and maintain links with other Australian oral history
associations through membership of Oral History Australia Inc.

MEMBERSHIP SUBSCRIPTIONS

| | | | |
|------------------------------|---------|-------------|---------|
| Individuals | \$40.00 | Households | \$55.00 |
| Student/unemployed/pensioner | \$30.00 | Institution | \$65.00 |

ORAL HISTORY TASMANIA EXECUTIVE

President, and delegate to Oral History Australia:

Jill Cassidy 0418 178 098 Email: president@oralhistorytas.org.au

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Treasurer: Lana Wall

Committee members: Terry Fritsche, Andrew Parsons, Leonie Prevost, Pauline Schindler

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Real to Reel is edited by Jill Cassidy. The next edition is due in December 2016 and contributions should reach the editor no later than 30 November. They can be emailed to president@oralhistorytas.org.au